

SIGHT AND SOUND

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ARTICLES: France Leads the Way "The Dunciad" Happy Landings The Man
who was Colourblind An Honest Film Mr. Cosmo Takes a Bow

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LIFE AND LETTERS TO-DAY

continuing

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(Under the editorship of ROBERT HERRING)

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on

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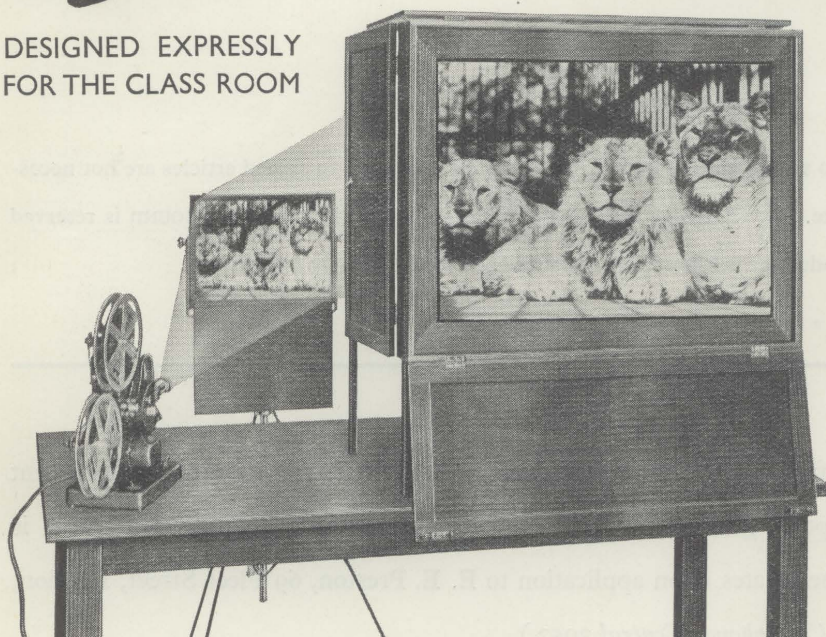
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NEWS REEL

Comments of the Quarter

by SIGHT AND SOUND

Contributors

Films for Government

The last quarter has seen extensive developments in the plans of the Government to make use of films to further their policy. The first series of their sponsored films have just made their appearance with the three anti-gossip films, *Squadron 992*, a film of the Balloon Barrage, and a couple of films intended for French consumption. From now onwards a continuous stream will flow from the Ministry of Information, some intended to maintain the morale of a population at war; others to inform the nation of the size of the effort which the Government is making on its behalf; while some, it is said, will be made for foreign markets, a function which hitherto has been exclusively enjoyed by the Films Committee of the British Council; and yet others will be produced for the edification of the Dominions and Colonies. To carry through a programme of this magnitude, the transference of the G.P.O. Film Unit to the whole-time service of the Ministry has been confirmed. In addition, the whole of the resources of certain of the better known producers of quality films will be engaged upon Government sponsored work and the Films Division of the Ministry will become the supply section of any department or semi-official organisation which wishes to make a film for its public relations work. In the period the Ministry's scope has been under discussion, both the Ministry of Agriculture and the National Savings Committee have taken the opportunity of having films made by firms whose efforts have not been monopolised by Sir John Reith's henchmen. It is understood that the Ministry have big schemes, involving some hundreds of thousands of pounds, still under consideration for theatrical and non-theatrical distribution of their products both at home and throughout the world.

Meanwhile France Acts

France has an imposing list of thirty propaganda films, either recently completed or in production. Most popular subject of all is Hitler and the havoc he has wrought. He and his work are shown in all possible aspects, from a documentary historical record of his place in European affairs, called *From Lenin to Hitler*, with a commentary by André Maurois, to a black and white animated cartoon, entitled *Hitler*. A second cartoon, this time in colour, after La Fontaine's *Le Loup et L'Agneau*, is, as one may guess, Hitler's invasion of Poland. *Après Mein Kampf Mes Crimes, par Adolf Hitler*; *Mon Combat, Mes Mensonges, Mes Crimes*; *Eux et Nous on vingt ans d'Armistice* and *Le Pangermanisme* expose more of Hitler's tyrannical methods for Nazi domination in Europe.

Besides that there are some excellent short films showing how France is carrying on at home, such as *La France Continue*; films from the Services, on the *Marine Française*

or the French Air Force, *Avions de France*, each made with official co-operation; or *L'Homme se Défend*, being an historical account of defences throughout the ages, finishing with shots of the Maginot Line. *L'Effort Franco-Britannique* shows, by maps and animated drawings, the results of Franco-Britannic co-operation.

Exports

Through the efforts of the Export Council of the Board of Trade, groups from some forty different industries have been established, each of which will endeavour to help gain for us the very necessary foreign exchange wherewith to win this war. A notable absentee is one dealing with films. It is a great pity. Films fulfil a two-fold purpose. First and foremost they are entertainment and it is absurd to suppose that we British cannot produce material as entertaining to other nations as any other people. Secondly, once the first requisite is satisfied, they can give a picture of English life and English habits, Scottish life and Scottish habits, Welsh life and Welsh habits—in short they can present a favourable picture of Britain. They can, therefore, earn us goodwill and in selling our goods to other countries, goodwill is half the battle. Government, as we have said in another paragraph, is becoming aware of the value of film for its own purposes and to that extent is prepared to sponsor production. Much of this will inevitably have to be shown solely in the home market for, like *The Lion Has Wings*, it will be too strong meat for strict neutrality. Why, therefore, not make an effort and as a portion of general policy help the ordinary maker of British films to sell his wares overseas?

The goodwill established, there is no reason why the export groups should not follow it up and use films to show selected audiences the range of goods which this country has to offer. The pottery trade, for instance, must have so many styles, so many different *decors*, so many different classes of ware, that a colour film would be the easiest manner of displaying the wealth of imaginative design that the potteries possess. Our printing presses are as good as are made anywhere. Why not, we ask, have a film made both showing their general operation and, by close-up, the special selling points of any particular type? It may be possible to cart round a sample but it is vastly expensive. Few people, even managing directors, can read a blue print intelligently but they can understand the evidence of their eyes. Why not assist their limitations?

Agriculture

Until a survey was made of the agricultural films in this country in order to select entries for a competition organised by the International Institute in Rome, few people had

any idea how many there were of unusual merit. The selection committee, who had to choose one film for entry into each of four classes, had an invidious task. Eventually it was decided that a new E.G.S. film similar in character to the well-known *Spring in the Fields* should be the British entry for the first class which is that of films designed for school use. The second entry, that for higher education, was somewhat simpler, and here the choice fell upon the G.B.I. film *Fasciola*, which tells the complicated life cycle of the Liver Fluke pest. A film of *Hedging*, produced by the Farmers' Mutual Assurance Society, is the British entry into Class III, viz. Advanced Technical films for Agriculturalists. Comparatively unknown, it is a most excellent exposition by Mr. C. C. H. Coape-Arnold of that peculiarly English operation of laying a hedge to serve as a windbreak for cattle and to prevent them from straying. The last class of all was that of the agricultural public relations film designed to show the ordinary public something of the work on their behalf which the agriculturalists perform. Here the choice fell upon a colour film made for the Ministry of Agriculture by British Films entitled *Seed to Salad*. The International Committee's verdict will show how far British products stand up to comparison with those of other countries.

Campaign in the Schools

A new drive to persuade the schools to make use of the film started on March 1st. With the support of the Board of Education, the Privy Council was persuaded to make £2,000 available to the British Film Institute out of the Sunday Cinematograph Fund. The purpose of the new campaign is to secure the wider use of the cinema for educational and other purposes with especial reference to the Reception and the Neutral Areas. In order to carry the scheme through, the Institute has had four teachers seconded to it for several months. Each of these has been allotted an area in which he is at work. The Board has prepared their ways by means of a special circular to Local Education Authorities.

The first results have been encouraging, and with only the single exception of an "East Coast Town," the four campaigners have been welcomed by all the 42 Directors with whom they came into contact in their first three weeks' work. Two points of interest which have emerged from these first contacts are that there is a demand on the part of many Authorities (especially in the Midlands) for Regional Film Libraries, a policy that has long been advocated by the Institute and has now surprisingly found an advocate in the Ministry of Information; and secondly, that the campaign ought to have been put into operation a few weeks earlier before the Local Education Authorities had adopted their budgets for the coming year. For all that, it seems evident that a lasting impression will be created which will bear fruit when the next estimates are drafted. Furthermore, by that time the teachers will have had an opportunity to learn a bit more of the actual methods which are of value in using the film both sound and silent for instructional purposes.

Free Trade in Films

It is, perhaps, worth noting that in spite of the war the Board of Education, on the advice of the British Film Institute, continues to issue "Imperial Certificates" which

permit the duty free entrance of films of an educational character into territories of other members of the British Empire overseas.

It is also interesting to learn that the revised version of the International Convention for Facilitating Free Circulation of Films of an Educational Character has now come into force as between twenty-three countries. The British Film Institute, as the agent of the Intellectual Co-operation organisation of the League of Nations, has received its first application for an International Certificate.

It is understood that France is shortly to ratify the Convention. Unless by direct action other means are found between our two Governments, this will facilitate inter-Allied film co-operation and give a fillip to the interchange of teaching films between France and Great Britain foreshadowed at the meeting of the two Ministers of Education in Paris in March.

The World's Best Chaplins

Thanks to a recent purchase of thirteen Chaplin Keystone comedies, the National Film Library has what is believed to be the world's best collection of early Chaplin films, for it now possesses twenty-nine out of a possible thirty-four examples. The moral to be drawn from this slow and laborious accumulation of the work of the world's premier screen actor is that, unless there is somebody like the National Film Library which is definitely concerned with the preservation and the rescue of films from the junk box, it is an odds against chance that, except by accident, any film material will outlive the period of its commercial exploitation.

Other recent acquisitions for preservation in the Library are Alfred Hitchcock's first film *Pleasure Garden* and Will Barker's 1914 masterpiece, *Jane Shore*. There has also turned up a copy of the news film dealing with the pre-1914 Battle of Sidney Street, and at the other end of the scale the Library has acquired a copy of Ivor Montagu's *Behind the Spanish Lines* made a year or so ago. Both are the raw material of history.

The Decay of Film

A disturbing fact has been discovered by the Government Chemist's Department in that old film may be spontaneously inflammable. No statistics are available as to the percentage which is liable to behave in this way but the risk is sufficiently great to justify the National Film Library making special efforts to raise sufficient funds to enable its work of preservation to be properly carried through and to have sufficient money available to reprint any film or length of film which experiment shows is suffering from rapid decomposition. Otherwise the labour of building new thermostatically controlled vaults at Aston Clinton in Buckinghamshire may turn out to have been labour in vain.

The Library's films, which were evacuated at the beginning of the War into Sussex, were transferred to their new home in January and this is as up-to-date accommodation as can be found anywhere within the confines of the United Kingdom, though owing to the meagreness of the resources at its disposal, it is not so good as that provided by the United States Government for the Washington Film Archive. It is good enough, however, for consideration to be given by the Government to housing the Imperial War Museum's collection under the same roof.

FRANCE LEADS THE WAY

The second of two articles by LEO SAUVAGE describing the work of the French Service Cinématographique de l'Armée, and dealing with the work at Staff Headquarters

IN THE Boulevard Mortier, on the site of the old fortification area of the Porte des Lilas, there is one of those groups of new houses which form a very twentieth-century belt around the buildings of old Paris. A single house, in the midst of this mass of modernism triumphant, has preserved its ancient iron gateway, its minute stone balcony and fussy stonework suggestive of a village school. "1861" is inscribed in black figures on its outer wall and above this date one is surprised to find the certainly less ancient but proud inscription: "Service Cinématographique de l'Armée."

It was in this house—a score or so of years after its construction—that were conceived and developed the principles which form the basis of the present activity of this Cinematographic Service, which, officially, is still only the Cinematographic Section of the Geographical service of the Army, incorporated in the 6th autonomous Group of the Artillery. And it is this second and official inscription which now greets you on the threshold of this strange military Hollywood which at the beginning of the present war abandoned the old house in the Boulevard Mortier for the vast but prosaic offices of the "Gaumont Franco Film Aubert" in the Buttes-Chaumont district.

Actually, although in practically all branches of science and teaching it was early recognised what a magnificent instrument of research and education the cinema could be, the Army was slow to adopt it. This was true not only of France. It was not until after the last war that the different General Staffs began to discuss the possibilities of replacing—at least as far as certain subjects were concerned—tedious "theory" classes by moving pictures. The Belgian Army were the first to experiment in this direction, about the year 1920. But the first films for use as military instruction were not undertaken until the end of 1921, under the inspiration in particular of Commandant Poignard, Professor at the École Militaire in Bruxelles.

In France, though some tentative efforts were made during the same period, the cinema did not really make its appearance at Staff Headquarters until 1923. The originator of the scheme was General Buat, who, as Chief of General Staff, had to solve the problems resulting from the reduction in the length of military service and the necessity for condensing the training of the recruits into a much-reduced period of time. Once the idea was launched its success was a foregone conclusion. Not only does the cinema speak to men—who perhaps are little disposed to understand the indifferently clear explanations of a subaltern—the convincing language of the picture, but more than that constitutes the only possible means of explanation in those cases where the complex nature of the problem and its changing data make any theoretical demonstration or any demonstration on the *terrain* itself, equally hazardous.

The cinema saved an enormous amount of time and energy, both as regards the number of lectures required and the number of instructors.

A single example will suffice to illustrate this. The Infantry School of Instruction at St. Maixent was able overnight to cancel all the lectures—and they were expected to be numerous—devoted to the study of the construction of pontoons and bridges of various types. This did not mean that the School had given up teaching its embryo officers such an important part of their future profession. No, the Director of the School had recently received the film on *The Crossing of Rivers*, made by the Cinematographic Service of Paris, and the instructors had realised at once that the showing of the film—with a suitable commentary—would make the long sessions of earlier days quite unnecessary.

Basing his judgment on experience of this kind (three films for military training had been made as early as 1923: on the building of bridges, on aerial gunnery, and on "a Machine-Gun Corps in action"), General Buat drew up in the autumn of 1923 a complete programme of cinematographic productions. The films for which he asked were, he declared, to be accompanied by full and clear explanations, and the projection should be such as could be stopped at any given moment to allow for the study of any particular detail. For, to fulfil properly its mission as instructor, the film was not to go on to the next lesson until the first lesson had been thoroughly understood. It should be added that General Buat foresaw at this time the immense technical possibilities of the cinema, such as films in "slow-motion", animated cartoon or diagrams, the superimposing of films, etc.

The carrying-through of this programme was naturally entrusted to the Service Cinématographique de l'Armée, which was already under the direction of the Commandant Calvet (to-day Lieut.-Colonel). This service, which had shown itself to be worthy of its task during the war in organising film shows for the troops and in taking news-pictures on the various fronts, did not allow—as so often happens—such an intelligent idea to get pigeon-holed and left to moulder in the files of its offices. To complete his first course of military instruction by means of the cinema, General Buat asked for 48 films. The 48 films were undertaken immediately and at the beginning of 1925, just a year later, 33 of these films were finished. More than a million metres of film have since been supplied by the Cinematographic Service to different military organisations for use in army training.

Improving steadily as the production of films increased, the Service Cinématographique de l'Armée has to-day acquired an artistic and technical experience which enables

(Continued on page 18)

From "THE DUNCIAD"

WORDS BY *Alexander Pope*. TUNE BY *Russell Ferguson*. SQUADRON 992

G.P.O. Film Unit. MARCH OF TIME *Several Issues*

LET US confider next THE MARCH OF TIME:
L Why is it every ifsue seems the time?*
Whether the *Navy* plafters the *Graf Spee*,
Or *Anzac* troops embark at *Sydney Bay*,
Or dirty U-boat fows magnetic Mine,
Or gallant trawler sweeps it up agine,
Or *Indian* cotton workers and the like,
Rally around the Flag, or go on ftrike,
In vain they ftrike, fweep, fow, embark and plaft—
The next edition is juft like the laft.

Each month there's a new miracle to do,
Each month the miracle's performed anew:
They write new words, and change the pictures
o'er,
Yet leave the Film exactly as before.

What magic here, from March to Februaury
Ensures that variations never vary?
Some fay the *Mufic* does the trick, and some
Accufe the *Bufby* foldiers with the drum.
But fure, the wifef critics blame the noice
Of that damn'd Commentator's hectoring voice.
"The March of Time!" begins each ftern afsault,
Implying, fomehow, that 'tis all your fault,
Norway and *Sweden*, *Belgium* and *Holland*,
The State of *Auftria*, the fate of *Poland*,
'Tis all the fame from *China* to *Peru*—
Each crifis an excuse to bully you,
Till, deafened by this awful voice of doom,
You can't remember who did what to whom.

~~~~~

See from beneath yon corrugated fheds,  
Barrage *Balloons* tofs up their lovely heads,  
See how they twift and turn, as if bewitched,  
And get the ropes effectually bitched.  
See Aircraftsmen look up as if in prayer,  
And fee their lips move as they curfe and fwear. . .  
Plane chaces plane, with pilot pilot vies,  
Streaking like God knows what acrofs the skies. . .

\*N.B. For fuch rhymes *Pope* frequently had his licence endorsed,  
while the long *f* fometimes landed him in gaol. R.F.

Slowly arise, and take the appointed place;  
An airy rampart, silent, deadly, new,  
Watched by the men of Squadron 992.

And now let us assume the style sublime,  
And turn this film into a MARCH OF TIME.

ကလေးများ၏ အသံအရာကို ချစ်မြတ်နိုးစွာ ကြားရခြင်းသည် မိမိတို့၏ စိတ်နှလုံးကို ပို၍ တည်ငြိမ်စေပြီး၊

First, cut the film up into little bits,  
Say, ten foot each (or more, if time permits)  
Cut all the quick bits in among the slow,  
Just to make sure the finished film will "go".  
Add liberally the beat of marching feet,  
Without which MARCH OF TIME is not complete.  
Bring in some famous lawyer or physician,  
Or in this case, perhaps, a politician.  
Or better still, go down the *Cotton Belt*,  
Record a speech by President Roosevelt,  
Saying *Democracy* must be respected,  
And that the *Forth Bridge* ought to be protected.

And now, although the fillim's back is broke,  
The commentary's to be writ and spoke:  
Avoid the eafy fstyle of normal fpeech—  
The commentary fhould appear to preach.  
Fiddling the bow, inftead of bowing the fiddle,  
Begin each fentence fomewhere in the middle.  
Laftly, record the whole in menacing tones,  
Uttered by old Raw-Head-and-Bloody-Bones.

Now with bewild'ring speed scene follows scene,  
Chacing each other off the silver screen—  
Battleships, gangways, troops, trains, guns and  
tanks,  
Plenty of sentry-go and marching ranks,  
With music, shouting, roars of guns, applause,  
Sans point, sans punctuation and sans pause.  
And as the end-title vanishes away,  
The audience staggers out into the day,  
All sense confused, one fact alone left plain—  
That they have seen THE MARCH OF TIME again.

Thus is achieved, in perfect repetition,  
An accurate copy of last month's edition;  
Wherein the engaging paradox we find—  
Time, marching on, leaves MARCH OF TIME behind.

A. POPE  
R. FERGUSON

# The Man who was Colourblind

## an example of chromatic continuities

"Although colour in films is no longer a novelty, it seems that its use has been entirely misunderstood," claims

LEN LYE in this striking article. And he points out, by means of a treatment of a typical short story, the great asset

colour would be to dramatic films if they were really scripted for production in this medium

TO CONSIDER colour in film superfluous is tantamount to considering colour in paintings superfluous. Of course if the tradition of painting had developed through the use of black and white pigments only, then, no doubt, the public would go to the National Galleries and be content with masterpieces in black and white paint. But now, if suddenly all paintings were deprived of colour, most of their appeal would be lost.

Although colour in films is no longer a novelty, it seems that its use has been entirely misunderstood. These notes attempt to point out how colour could be a great asset to dramatic films if they were really scripted for production in colour. An example is given of a particular story, with suggestions for a particular colour treatment for it. Upon this suggested colour treatment the final colour continuity would be based. For in a colour film the colour continuity should be as integral a part of the production as the action and the dialogue.

### What is Meant by Colour Continuity

By a *colour continuity* I mean a strict selective colour discrimination applied to the visual clues of a given story so that those clues seen in continuity are part of a recognisable colour composition which clearly assists the telling of the story.

In a static colour scene, colour composition is obtained by contrasts and harmonies of tones and hues. But film is not static, and colour composition should be obtained through the harmonies and contrasts of the progressive colour scenes. The action of scenes must also be planned to include a control of the movement of colours within each scene.

If film is visual movement and progression of scene, then colour, the external aspect of scene, must be considered in terms of progression and movement too. For instance, if in the progression of a colour composition the action has been in predominant hues of red followed by predominant hues of blue, then the blues would of course seem more vivid than they really were owing to their contrast with the memory of the reds previously seen.

Similarly a knowledgeable and creative use of the whole chromatic range of colours in continuity would create an aesthetic quality according to the nicety of their relationship with the outline of the story and with one another. The accenting and pianissimo of hues could assist emphasis of over- and under-statement as desired in defining the dramatic nuances of the story.

### No Previous Attempt

Strictly speaking there has never been in all film history an attempt to script a film for a continuity to apply the great emotional value of colour in heightening a story's dramatic outline. To do so a story would have to be broken down for scripting much further than is usual in terms of normal black and white film production. The colour script would have to be the final preparatory phase guiding the production of the story in every shot.

As it is, popular films in colour have not advanced much beyond the scripting methods employed for the production of normal black and white films, with the result that colour is felt to be an adjunct which merely makes the film more costly to produce, and its entertainment value, as a colour film, a superficial one. Certainly little sense of added artistic creation has been achieved by the use of colour in films up to now.

A colour script should be a guiding factor in the presentation of the story. For instance, if the colour black were a necessary link in continuity of colour, then a black form such as a black teapot, head of hair, pair of shoes, etc., might be included in the script according to the logic and literary licence of the story at the point where the movement of black was required. If by any chance no object or form could be devised to carry black at that point of the story line, then the colour continuity and action of the previous scenes would have to be adjusted so that black became unnecessary and the logical colour of the scene in question became the right one for the colour continuity.

Indeed it is because the scenes of present-day colour films are still scripted for in much the same terms as the black and white story-telling formula that often the colour itself detracts from the clarity of the story. There occurs an uncontrolled galaxy of colours in scene upon scene which distracts the eye away from a scene's main visual story clue, and provides a hotchpotch of discordant colour continuity.

It is for this reason that many people unconsciously prefer to see an honest-to-goodness black and white film without the trimmings and paddings of colour. Yet any art follower knows that harmonies and contrasts of colours are of great value in a painting to direct and hold the eye to the important shapes of a composition as well as to convey the "feeling" or "mood" of the whole.

People go to the cinema to "see" a story. If it is in colour they should "see" the story in colour. Therefore the story script of a film should be fully adapted for presentation in colours leading the eye to the main story clues in each

scene bound up within a carefully annotated colour continuity.

### Example

These notes so far have been theoretical because there are no known examples of a sustained constructive use of colour in films. It would be interesting to take a short story and see how it could be adapted for colour treatment. For even in a short film it would be possible to show several definite advantages of "telling" a story in colour.

A short dramatic fiction film should have a compact and easily defined plot, preferably with a "twist" in it. It would be ideal for our purpose of illustration if the colour treatment for the plot could also be a given "twist". A suitable plot can be found in Peter Fleming's *The Face*, published by Penguin Books, No. 170, Selected Modern Short Stories. The film synopsis might be as follows:

*A man regains consciousness on a railway track but has lost his memory. He looks at the objects in his pockets to find out who he is. From a newspaper he finds in his coat he could be either one of two men. One, with a small dark moustache, has inherited a fortune. The other, with red hair, has killed his wife. He feels his upper lip and finds it clean shaved. But he "feels rich" and is sure he has recently shaved his moustache off. Yet his mind is torn in doubt. Is he a murderer? Plodding along the railway track he rationalises his recent life as being that of a rich man. He arrives at a small country railway station and goes inside. He approaches the mirror of a slot-machine to look at his face. With a shock his memory returns. His hair is red.*

Sequences of dramatic colour scenes would define the "flash-back" element of the man's thoughts when he is trying to establish his identity in his mind. These sequences would gradually depart from realistic colour. The man's hair would be of a mouse colour until the final theatrically coloured scene in which the operative colour is entirely red.

On the other hand, the realistic scenes showing the man actually suffering from loss of memory would be shown in a special tone of black and white, representing the man's loss of memory—the inference being that as he does not know the colour of his hair, neither should the audience, who are experiencing his emotions through his mind's eye.

The final scene in black and white, in which he is still suffering from loss of memory—the one in which he looks at his face in the mirror—could indicate to the audience the return of his memory by the colour treatment itself; e.g. as he looks at his face in the mirror, in black and white photography, he sees the colour of his hair although the audience cannot. The shock of what he sees makes his memory return. Then the scene changes to natural colour photography, and the audience too, see that the man's hair is red. Here the climax of the colour red is held. And in a sequence comprised of theatrical hues of red and chrome only, the quarrel, and accidental killing of his wife, is portrayed. The final scene shows the man voluntarily walking into a police station.

### Production Notes

#### Colour

The technical treatment for the black and white scenes would assure good colour treatment, inasmuch as they would be printed in the real black of Technicolor dyes as

opposed to the false black of normal films. The Technicolor black is made up of dyes printed on to film from printing matrices. The false black of the ordinary black and white film is produced by developing black grains of silver in a gelatine layer.

The advantage of portraying the realistic "loss of memory" scenes in black and white would be twofold. Namely, a black and white of true colour hue would blend readily with scenes of three colour hues. So the absolute incongruity of mixing three-colour sequences with the ordinary silver nitrate "black" of normal films would be avoided. (An instance of this incongruity could be seen in M.G.M.'s *The Women*, when a Technicolor sequence abruptly changes to the ordinary black and white of silver nitrate emulsion. The audience gasps at the "bleached out" appearance of the tones of the scene.) The contrast of the lacquer tones of the black and white scenes with the dramatic colours of the flash-back scenes would be a literary convention by which the audience could understand what the colour was "getting at".

#### Story

The film could be of either two or four reels, depending on the ability of a writer to build up cameo plots in the flash-back sequences and write in characterisations of interest.

A short colour prologue of a train journey—hoardings, station names, wheels, railway tracks, tickets, signals, roofs, trees, fences, telegraph poles and wires, green hills, clouds, etc., would prepare an audience for the subsequent dramatic colour sequences and would merge effectively with the opening scene of the story, namely, that of a man lying inert alongside a railway line. The climax of the prologue would also be made to indicate that someone had fallen from a train.

The beauty of the train effects in Renoir's *La Bete Humaine*, and in Ruttmann's *Berlin*, are an indication of what could be achieved in a train theme prologue planned for colour effects.

The opening scene of the story is in realistic three colour. The man's shoulders are hunched, his arms protect his head, his feet are away from the camera. The white smoke of a train is seen in the distance. A cow grazes nearby. The man is sitting up holding his head. As he stares in front of him, the natural three-colour rendering of the scene slowly changes to tones of black and white. He is looking at personal objects taken from his pocket.

He cannot recognise any of them. He tries to reconstruct his previous life from them. Etc. The first rendering of theatrical colour treatment occurs in a flash-back from this sequence. It is a dramatic episode associated with a photograph in a newspaper which the man finds in his possession.

It would be pointless to further sketch in the story outline so far as these notes on colour continuity are concerned. Subtleties of colour on the screen can rarely be conveyed and visualised by written examples, no more, say, than music can.

As for the story, it could be made quite rich in dramatic detail. There are many case histories of loss of memory which would afford a writer inspiration for fine fiction material, as well as affording a good part for an actor.

# "Happy Landings!"

## Says America

A special report on the American Reception of British Films in Wartime prepared exclusively for 'Sight and Sound'. As will be seen, it deals almost exclusively with "The Lion Has Wings," a picture made by the patriotic enterprise of a British Company in the early days of the war. It is possible that the Ministry of Information may consider sponsoring a successor before the struggle is finally over

FEW NEW British films have been seen here since the outbreak of the war. The one notable exception to the numberless revivals of *The 39 Steps* (which continues to enchant audiences, here, no end) and other Hitchcock *bizarrerie*, as well as *Dark Journey*, *Goodbye Mr. Chips*, *The Citadel*, etc., which continue to be seen everywhere and with undiminished enthusiasm, is *The Lion Has Wings*. Gaumont-British, having long since dissolved its American distribution offices, has not brought anything new over and only Korda has been represented with his epic of the R.A.F. U-29 (*The Spy in Black*) was released here almost simultaneously with the beginning of hostilities abroad and naturally there was a rush to see it. Stevenson's intelligent direction and Veidt's fine playing elicited enthusiastic comment from the press and the film was a great financial success. But Korda's film was the real test and when the first news of *The Lion Has Wings* appeared, both the critics and the public waited with bated breath to see what the new war's first propaganda film would be like. With memories of *The Hun*, *The Kaiser*, *Beast of Berlin*, *Yankee Doodle in Berlin*, *Hearts of the World* and *My Four Years in Germany* still keen in their minds, they were prepared, "chip on shoulder," for whatever might happen.

Their fears were quickly put to rest.

First, let us state three important facts in this connection: (a) The New York Censors passed it intact; (b) the Hays office gave it a code seal, which permitted its showing in the major circuit chains; (c) the re-recording of the sound-track by Lowel Thomas was made only in the interest of clarity, since it was found that the British accent was difficult for most Americans to "get." The actual narrative was not changed except for a few references which would be lost on audiences here. Substantially, then, America saw the film as it was shown in England.

### Tremendously Exciting

The film opened at the 1,200-seat Globe Theatre on Broadway, in the heart of the "gay White Way," playing to capacity attendance for about a month, showing from 9 a.m. to 1 a.m. daily and continuously. Even before the reviews came out, curiosity was so great that a record week-end crowd stormed the box-office. The Monday following the opening found the press enthusiastic. The usually sedate *New York Times* called it "A tremendously exciting motion picture." The equally sedate *New York Herald-Tribune*, calling it "brilliantly staged and staunchly performed," went on to add "even those to whom the war

seems very remote are likely to find it extremely interesting." Whereas the trade-paper, *Motion-Picture Herald*, said: "Propaganda it may be, with certain limits therefore on its extra-British appeal, but one-hundred-per-cent screen entertainment it is, none-the-less, with a world market assured. The absence of flag-waving, the honesty of statement, the quiet humours, and the unique glimpse it affords of the British military machine at work should more than counter foreign doubts about the appeal of case pleading propaganda."

### Hitler Gets the Bird

During its first-run engagement at the Globe Theatre, there were instances of organised hissing from cliques of Nazi sympathisers in the audience. These never amounted to much and manifested themselves only sporadically. They were in such a minority that no trouble ensued. The local anti-Nazi German papers reviewed it most sympathetically. The United Artists office (which released the film in the United States) assured me that audience reaction throughout the country has been, on the whole, most favourable—that the American public has found the film absorbing screen entertainment, and that few, if any, complaints were registered by patrons with the theatre manager on the grounds that "a propaganda film was being thrust upon them in the guise of screen entertainment."

The film's strongest virtue was to make of the problem of Britain defending herself a sober and resolute thing, weaving in those warm, human touches that brought that problem "home." After all, once the Messerschmitts are over, New York is as vulnerable from the air as London—so the problem here, too, is one of self-defence. Hence the absence of facetious remarks, the cordial laughter that greeted the film's good humour, the tenseness with which, eloquently silent, they watched the staff-work behind the defence machine or the lads take off in their heavy Wellingtons for that memorable day in Wilhelmshaven.

The booing and hissing of Hitler was completely unorganised, spontaneous and a beautiful overtone of the production, every time it happened, which was every time he appeared.

\* \* \* \*

Four new British films will have opened here by the time this appears, *Over the Moon*, *The Thief of Bagdad*, *Major Barbara* and *Stars Look Down*. There may be others but these appear to be the most eagerly anticipated.

NEW YORK, April 4th, 1940.

H.G.W.

# Mr. Cosmo Takes a Bow

"And to what, Mr. Cosmo, do you attribute your success?"

"To my policy of providing Glasgow with intelligent, but not pretentious, film programmes."

Interviewed by C. A. OAKLEY



THIS IS AN account of the Cosmo, the first cinema specially built in Great Britain (apart from London) for the exhibition of continental and repertory feature films. I propose to begin it in an apparently irrelevant way with some quotations from the *New York Times* of February 18th, 1940, in which there was a letter about the Filmarte Cinema of that city.

The letter described how everybody who is considered to be anybody in the film business predicted that this 800-seat house which proposed to show the best of foreign films would be "through" within a fortnight. But they were wrong. The opening feature, *La Kermesse Heroique*, "hit the jack pot." "As a result new outfits appeared, trying to treat foreign films as a regular business, buying French films by the pound and introducing a new note: box office values and stars." Now there are several cinemas in New York specialising in showing foreign films. Indeed, on the page of the newspaper on which this letter appears there are announcements of the American premieres of *La Femme Du Boulanger*, *La Bete Humaine*, Maurice Schwartz in *Tevya*, and *DIH188*; and also evidence of the continued success of *Entente Cordiale*, *Der Spiegel*, *Louise*, *Harvest*, *We Were Seven Widows*, *Ultimatum* and *Skeleton on Horseback* (by Karel Capek).

The Filmarte claims that it made foreign films, and particularly French films, noteworthy in America. If that is so, then it may claim to have had—in this respect at least—a remarkable success.

\* \* \* \*

The Cosmo has 825 seats. It was built on a site adjacent to Sauchiehall Street, perhaps Glasgow's best-known shopping thoroughfare. The project, when announced, could scarcely have a colder reception from those who like to think they are authorities on cinema matters. They too were wrong.

A small group gave encouragement—notably members of the staff of the *Glasgow Herald* group of newspapers and one of the leading Scottish exhibitors, who was almost alone in the film trade in believing that the enterprise would be successful. When this opinion was falsified they openly discussed how the cinema could be converted after a few

disastrous weeks into a second-run house linked up with one of the larger Glasgow cinemas. Certain devotees of the theatre—repertory and amateur—were, however, delighted that the building was being erected. They quite frankly stated their ideas for purchasing the place after its failure and giving Glasgow what they say it needs, a new theatre under their management. Nor can it be said that the proprietors of some cinemas specialising in similar halls elsewhere were optimistic about the fortunes of the Cosmo, and the activities of certain officials of organisations professing among their aims the advancement of Appreciation of the Cinema in Scotland cannot be described as having been entirely helpful.

\* \* \* \*

The Cosmo was opened on May 18th, 1939, by Lord Nigel Douglas-Hamilton, Chairman of the Scottish Film Council of the British Film Institute, and by Mr. John Grierson.

It was a success from the start and has already become one of the focal points in the life of Glasgow. A trade-device has been adopted—Mr. Cosmo—and he is known throughout the city. Indeed, he receives letters of appreciation every week which might well turn a film star's head.

The programmes are changed weekly—longer runs proved to be a mistake, for they annoyed patrons who were coming to the cinema regularly. Foreign films predominate among the feature-films. So far, twenty-five French films have been shown; ten German (including Austrian); two Scandinavian; and one Russian. Each month there is one repertory week when the feature-film is, for quota reasons, often British.

During July there is a season made up of what Mr. Cosmo considers the best British and American films of the previous calendar year, and during May—the anniversary month—the feature films are chosen by a plebiscite among the cinema's patrons to decide which of the films shown during the last January to January period they would like revived. And this article may be concluded by stating what eight films have been chosen this year. They are: *Carnet de Bal* (611 votes); *La Kermesse Heroique* (479); *Le Femme du Boulanger* (438); *Amphitryon* (419); *Alerte En Mediterranée* (392); *La Grande Illusion* (385); *Hostages* (368); and *La Mort Du Cygne* (360).

# Bill Smith and Mrs. Brown

## like the latest documentaries

"For propaganda, for building up morale, for creating a desire to share in defending the good things, the worthy things, of our culture and our people, documentary films cannot be beaten," claims WINIFRED HOLMES. The article, incidentally, contains details of Squadron 992, Lightship and other new films

"THEM PAPERS only say what they're told," was the disturbing comment of a working woman lately on being asked her opinion of the Press in wartime.

This attitude of scepticism is growing noticeably and while on the whole the middle classes shrug their shoulders and accept as inevitable this "selection" of news, the artisan and working classes are becoming irritated by it and mistrustful of public policy in general. A dangerously resistant state of mind if our courage, our cheerfulness and our resolution are needed for a successful national effort.

At newsreels a kind of bored apathy is apparent rather than resistance. Few public figures get even a clap these days, and the gentleman who stood up and thumped his umbrella on the floor with approval or—more perilously to his neighbours—shook it with disapproval, has vanished. The reels are watched for the most part in silence; even Emmett gets little response, especially in his patriotic speeches, although he still reaches his public with a wisecrack or two. What is the reason for this state of affairs?

Taking the newsreels first, it may be that they are too exclusively concerned with war and that people want their own local interests again—sports, floods, how Mrs. Brown was swept out to sea in her own wash-tub—something domestic and close to them. After all, life is going on and people haven't stopped being interested in their hobbies or their neighbours. Although the war is "news" it should not be presented *ad infinitum* as the only news or surfeit will produce boredom.

Pictures too of men marching, men digging, houses burning, are abstractions. People want to see instead their own Alfie, as it might be, in his billets in France and what his life there is like. Emmett wise-cracking, is domestic, personal, everyday. Emmett moralising, is remote, faintly embarrassing, having us on. In our hearts most of us are determined, loyal and prepared to sacrifice a great deal for freedom and justice as we see it. But being English we don't like talking about it too much and most emphatically we resent the faintest suspicion of being sold something.

Unlike the public in the last war, when advertising had hardly cut its milk teeth, we are wary birds and won't be duped if we can help it. We suspect the motive behind the boosting; we may even suspect at times the validity of the article boosted. Of course now and again we fall completely

when the advertising has been particularly subtle. But I am convinced that the advertising must be subtle to catch us these racketeering days.

America, home of advertising, is so wary of propaganda that she uses her suspicion of it as an excuse for not making up her mind at all. She abhors any kind of propaganda at all and the result is that her head is permanently buried in the sand. Of course this is a wild exaggeration—but fundamentally the truth is there to be exaggerated.

Where precisely do the newspapers and radio news fail? The answer is, exactly where the newsreels do. When they are objective and tell the story of actual happenings, they succeed. When they start being abstract and generalised and full of morals and clichés, they fail.

Scepticism creeps in; suspicion follows and indifference or obstructiveness ends the tale. And each time this happens a little bit more of the solid foundation of morale and confidence is worn away.

"It's not like us English to boast," a railway porter said to me when the Sylt raid was three days old and it was still being splashed in the Press.

This is where documentary, realist, real films come in usefully to counteract the bad effect of suspected boasting on the public. By means of their sober objectivity and their excellent tradition of using ordinary people—you and me, Bill Smith and Mrs. Brown—they have an authenticity which wins over the most sceptical member of the audience.

It cannot be too emphatically repeated that they *must* have this authenticity. It is their greatest strength. For propaganda, for building up morale, for creating a desire to share in defending the good things, the worthy things, of our culture and our people, they cannot be beaten. Feature films may be made into useful weapons for this purpose with their appeal to the emotions and their story-value, but there is always some artifice in them, some spot where the audience says—"this is invented; this isn't true."

Documentaries, the kind made in England to-day, with their human interest, their suspense and their reality, are the finest weapons of all. The G.P.O. Film Unit have just finished their first important film for the Ministry of Information, *Squadron 992*. If this film doesn't undo some of the bad effects Press and radio news have had lately and

does not help to arouse a new enthusiasm in being British and in a common effort I shall be astonished.

Out of the static and rather comic Goering-esque feature of this war—the barrage balloon—Cavalcanti and Harry Watt with their assistants have made a dynamic, exciting and stimulating film which removes war from a shadowy world of mere abstraction and brings it uncomfortably close to our own back-gardens. This has a salutary effect as it wakes us up from our complacent wishful belief that war doesn't and won't affect us except indirectly. It sets us mentally on our toes again, ready for some sudden emergency as the Forth Bridge air raid was a sudden emergency to the people living, working and playing about its great spans.

*Squadron 992* does not fall into the mistake of boosting or boasting. Instead it treats the public as intelligent and adult enough to know the facts and learn the secrets of dive-bombing, of the real function of the balloon barrage, of the training of men to look after it, and of the efficient organisation of the R.A.F. that sets up a new defence as soon as it is found to be needed.

The air raid itself is a masterly piece of film technique—conception, shooting, cutting and sound track and—even finer achievement—the film does not sag after its physical excitement is over. A difficult feat successfully brought off by the skilful use of movement in camera and tempo.

To be critical I should have liked more documentation of the raid and heard in detail as well as seen in flashes exactly how “the raid failed”. It happened some time ago now and most of us civilians have forgotten its details. I found too the jumping from unseen commentator to scraps of dialogue from the men on the screen disconcerting in the early part of the film, giving it an inner jerkiness. One's ear cannot accustom itself in time to the Scots accent and dialect to get the point of the jokes immediately, having jumped straight from B.B.C. English.

Altogether *Squadron 992* is a fine film and an advance on *North Sea* . . . high praise. As propaganda it should be highly successful too. The unit are making several other important shorts of the same type at present. In *Squadron 992* the people are mostly Scottish; in *Lightship* they are Suffolk lightship men, natural-born unselfconscious actors, judging by the “rushes” I have seen of them.

The bombing of unprotected lightships, which violates all the ancient codes of the sea, has caused much indignation especially among seamen who can visualise the scene, who know the prototypes of the men bombed and who benefit from the light they tend. Among land-lubbers to whom the word “lightship” is just a word as “cow” is a word only to a slum child who has never visited the country and seen one, it is hard to rouse the same personally felt indignation through writing or talking about it. Films, by presenting it visually, makes the outrage an outrage to oneself, to the common humanity in each one of us.

“This-man-is-News” Macdonald has been recruited from the feature film world to direct the picture. At first he insisted on having actors to play the small parts in it, but now he has been completely converted to using ordinary people, the real people who do the job, for all the parts in a film of this type. It will be interesting to see how a fiction film director graduates into documentary and whether, helped by Cavalcanti's producing, he can achieve the same authenticity of touch that Harry Watt and the other G.P.O. directors have.

The third of this series of films in production has for subject the rebirth of agriculture in England and is directed

by Humphrey Jennings who made *Spare Time* and *S.S. Ionian*.

The fourth is about merchant seamen in wartime, the conditions of their life, and the hazards of it. J. B. Holmes is directing it. A handful of seamen, picked at random for their ability to be truly themselves before a camera, have been signed on for the film and the whole convoy journey undertaken to the Mediterranean and back.

In addition the unit have just completed two films of munition-making, showing the close accord and sharing of secrets and burdens by the Allies in supplying their armies with the guns, ammunition, aeroplanes and tanks they need.

The English version directed by Ralph Elton, *Factory Front*, with the same story and almost exactly the same visual material as the French, is appreciably slower in tempo, pitched lower as it were to suit the temperament of English audiences, and has an informal informative commentary.

The French version directed by Brunius, an able documentary director who is working for the Unit at present, is gayer in its musical background and less quiet and placid than the English film. The commentary is slightly rhetorical rather than informally descriptive.

Seeing the excellent films that the Société Cinématographique de l'Armée Française is making, parts of which are used in each one of the new *French Official War News*, the *Journal de Guerre*, that we shall be seeing regularly each week from now onwards in newsreel cinemas all over the country, one finds the same difference in approach from our own films. There must be some argument to interest the French public and not only pure description. Or else a point to be taken up and proved. The language of French commentaries is grander, more formal and rhetorical, suggesting the courts of law rather than the schoolroom or fireside of English commentaries.

In one such film, the commentator argues with M. Hitler. “You, M. Hitler, say this. . . . We answer thus and thus . . .” shots of big guns and tanks, etc. The French public is highly intelligent and likes abstract argument.

In France civilian morale needs to be kept up as much as in England. The soldiers returning for leave at Christmas were unpleasantly surprised at the amount of grumbling they heard at home. “But you sleep in bed every night and have not to wait and watch for the enemy . . . what have you to grumble at?”

It remains to be seen how grumbling can best be fought in each country.

In England more and more films of the calibre and authenticity of *Squadron 992* would be of immense value for the purpose by rousing pride, indignation, pity, comradeship and appreciation of other ordinary people's courage and self-sacrifice.

In France—I don't know. Mr. Torrès, head of the film section of the Ministry of Information and his second-in-command, Mlle Borel—who came over here lately to meet Sir Kenneth Clark and to herald the opening of the French Official Newsreel in London—are planning and producing what they know to be most effective with their public. Films of life in wartime England may be made to be shown in France, as the *Journal de Guerre* will be shown here.

As further films are produced in France and England it will be possible to make a more thorough and careful analysis of the different approach necessary for the two countries than I have been able to make tentatively at this early stage.

# THE FILM AND TRAINING FOR WAR

*The author of this authoritative article is a serving officer of high rank. Pointing out that the film is already being used in many branches of Army training, he suggests other departments in which it might assist present methods*

MODERN WARFARE is exceedingly complex and implies the intensive and efficient training of the men engaged therein. Mechanisation and the development of the art of flying have of recent years added to the complexity so that it can be said, other things being equal, that the best educated and best trained forces must prevail.

Training for War is a matter of Education and must be done in accordance with sound principles of teaching. The grim necessity is before us and unfortunately we have to apply what is one of the supreme arts of peace to warlike purposes. Furthermore there is no fundamental difference between good teaching methods for older children and those suitable for the men in our armed forces.

These methods have long implied full use of illustrative material which, of late years, has been more adequately supplied through the film, the film slide and the lantern slide. Moving pictures have given a reality and a vitality to the work of illustration in our schools and they have obvious applications to the problem of training our youth for efficiency in our fighting forces. It is an interesting speculation to work out some of these applications.

## Maps

An important part of the training of young officers and non-commissioned officers is in the use of maps. The map must be to them an open book and they have to translate the representations on its flat surface into realisation of the country which it depicts. This is no easy task but the film could undoubtedly be applied to hasten the appreciation of the meanings of the map and the symbols it contains.

A film taken from an aeroplane of typical undulating country shown against the detailed map of that area and shown with an intelligent commentary would be an admirable method of associating map with country. Panoramas shown by the film in association with the map of that part of the countryside would also help while film pictures showing typical conventional map signs alongside the actual objects, would fix these symbols as nothing else would.

Animated maps illustrating tactics or, using a smaller scale to cover wider areas, the geographical control of strategy are obviously far superior to any still diagram however well described.

In the same way, statistical material can be best illustrated by animated diagrams with intelligent captions or commentaries. Most people learn by the eye—through seeing—rather than through hearing words. Films of the kind described furnish ocular experience and therefore give clearer and more lasting results.

## Weapon Training

In the actual use of the vast variety of armaments, the film would be an excellent method of teaching. The parts of a Bren gun—its assembly—its proper use could be shown by filming in an admirable way. One great advantage of this type of teaching is that the most expert demonstrators are made available to the humblest squad of recruits. Furthermore every man can see and hear the demonstration as well as the other—a factor which is not always present in many such demonstrations when actually done.

Gun-teams on warships and on land can be filmed in action and a high standard set for the learners. They will see in the film the job done in the most finished and expert fashion and will be inspired to emulate the experts whose work the film and the film alone has enabled them to see. Animated diagrams could show the ballistics involved and the methods used in ranging and sighting.

It is clear that film demonstrations in the use of arms, in the art of flying, in the skill of seamanship, would have to be supplemented by actual demonstrations and practice. But if this actual work is done after the film has been seen, it is immediately more easily comprehended by the recruit and, what is more, he is more enthusiastic to learn.

## Animated Diagrams

Diagrammatic films have an almost endless application in such instruction—these of course being animated and clearly captioned or described. The organisation of an army in the field, the positioning of the arms and services, the relation of base and line of communication to the front area, the co-operation of air forces with land forces—all these factors of the campaign can be set out most clearly in animated diagrams. War is essentially a matter of movement, and thus the still diagrams so often used cannot illustrate these problems properly to the average, somewhat unimaginative, soldier. The film can bring to life in his mind

those conceptions which are necessary if efficiency is to be obtained.

In physical training the film has done much in the schools to demonstrate sound methods and accurate actions. It has been shown that average and sub-average people benefit most from this kind of visual demonstration not only in this but in all subjects. There is no question that such films have had a most beneficial effect upon the work of physical education now done by our school teachers. A similar set of films for our armed forces would do the same and are badly needed. Included in such a set could be the standard drills as performed by various types of units and ceremonial could be taught in this manner most effectively.

### The Film and Hygiene

The film has already been applied to military training in certain of its aspects. On the side of military hygiene, use has been made extensively of films illustrating the life histories of harmful insects.

The habits of the house fly in conveying from filth to food and drink the germs of dangerous intestinal diseases has been well displayed in certain films and preventive measures clearly shown. The life history of the anopheline mosquito, carrier of malaria, and of the brindled culicine mosquito, carrier of yellow fever, have been well shown in films used by the army medical services.

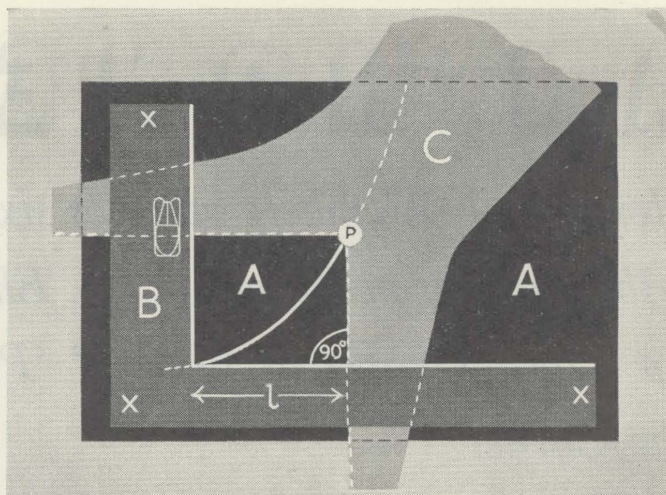
Methods of mosquito control through drainage, through mosquito curtaining and through the use of oil and other Carvicides on ponds, lend themselves admirably to depiction on the moving film. The control of rats which may carry, in their fur, fleas infected with the deadly bubonic plague and the elimination of body lice, often harbingers of typhus and trench fever, are subjects in which a documentary film producer could revel.

Methods used in the purification of doubtful and contaminated water supplies and the modern filtering apparatus fitted to tanks on lorries used for this purpose, would make a most interesting documentary film which would be invaluable for training purposes. Such a film with its mixture



*"Carrier of Yellow Fever"*  
Yellow Jack

M.G.M.



*"Diagrammatic Films have an Endless Application"*

of actual pictures of such apparatus in action and explanatory and illustrative animated diagrams would be engrossingly interesting not only to the people who have to use the apparatus but to the general public as well.

Although the filming of methods and principles in army hygiene lends itself very easily to supplement the training in this service, it can also be equally well applied to the usual medical and ambulance work done with the forces.

First aid to the wounded, the work of the stretcher parties, of the ambulances, of the advanced dressing stations and of the whole organisation for the evacuation and treatment of casualties of all kinds are activities which call out to be well filmed. Such films would make the training of the medical personnel more nearly based upon reality and understanding than almost anything else.

Men learning to fly, to use the controls of an aeroplane and to read air maps can undoubtedly benefit considerably from a film presentation of the work. Such films would economise time and instruction so enormously that they ought to be made at once if they have not already been made.

### The Navy

On the sea with the multifarious duties falling upon our Navy—films demonstrating mine laying, depth charge throwing, gunnery, torpedo work and, be it said, rescue work would be very welcome additions to the material of naval training. Maps showing naval strategy and diagrams illustrating comparative strengths of navies are another useful application.

There appears to be no limit to possibilities of this kind and if a committee of experts could set out for the different services the work in training that most needs ocular demonstration and the film units in this country be set under their direction to make the films, they would be doing precious work in preparation for victory. The efficient and rapid training of our armed forces is essential to our success in this war. Most of the training must be by visual means associated with comments and description for we are dealing mainly with average people. The film with its commentary is supremely the method by which this illustrative work can best be done and the training of our men made not only infinitely more efficient but also more pleasant.

# A N H O N E S T F I L M

*Herman G. Weinberg reviews six of the quarter's outstanding films 'Abe Lincoln in Illinois,' 'Dr. Ehrlich's Magic Bullet,' 'The Fight for Life,' 'Grapes of Wrath,' 'Pinocchio,' and 'The Shop Around the Corner'*

THE THREE most distinguished American films of the early spring season have been films of semi-documentary character, *Abe Lincoln in Illinois*, *Dr. Ehrlich's Magic Bullet* and *The Fight for Life*. The first is a solid screen translation of the Robert Sherwood play detailing the life of that lonely and tragic figure from his early backwoods days to his ascendancy to the Presidency just as the nation is about to be rent by bitter civil war over the issue of states' rights. What counts here is the humanism of Lincoln and his words on humanitarian issues which still burn to-day as coals of fire. And, of course, the uncanny reincarnation of the character by Raymond Massey in the title rôle—a really miraculous job. (England will see the film as *The Spirit of the People*.)

A second film biography is *Dr. Ehrlich's Magic Bullet*, being the story of the trials of the discoverer of the aniline dye (that made Koch's isolation of the tubercle bacillus of such far-reaching importance), the diphtheria anti-toxin and, of course, salvarsan, the famous "606" specific in the treatment of syphilis. The film follows the successful pattern set by the director's (Dieterle) earlier *Pasteur*, and it was a good pattern to follow. Edward G. Robinson is good as Ehrlich and Basserman does a memorable bit as Koch. The film's moral (as in the lives of all great men of science) teaches the virtue of struggle and perseverance for an ideal. The year Ehrlich died, Europe was deep in a morass of carnage, the first world war. His last words were "to go on fighting, to rid men's hearts of the diseases of hatred and greed."

## Astonishing Music

This remarkable triumvirate is completed with *The Fight for Life*, adapted from the maternal welfare chapters of Paul de Kruif's book of that name, a sullen and brooding study of the shamefully high rate of maternal mortality that still exists, despite the advances in science which makes this mortality, in most cases, unnecessary. The fault is laid at two sources—slum areas, with their attendant diseases, where a great amount of emergency deliveries are perforce made, and the appalling fact that, in the United States, 90 per cent of the deliveries are made by men with only 5 per cent training. Puerperal fever is still the chief assassin, despite Semmelweis, and this, of course, is intolerable. The film has been well put together by Pare Lorentz, who is rapidly becoming the cinema's chief pamphleteer and there is a rather astonishing musical score by Louis Gruenberg (employing heart beats, jazz and tonal transmutations of

physical terror and pain). The film recalls Granowsky's *Song of Life* in its use of sound, image and dialogue, as well as in its fascination for the rubber-gloved hands of the surgeon, clasped and poised, a moment before the miracle. There is a sequence wherein a successful delivery has been made, the smiling face of the mother after her travail reflected in the pleased grin of the young medico that changes suddenly to horror when he realises from the face of the young mother, staring at him, that an unexpected hæmorrhage has set in, that is one of the most dramatic film moments in screen history. If Lorentz can apply this knowledge of physiology to the straight narrative film, Dieterle, Lubitsch, John Ford and the rest of our top-flight native directors will have to move over and make room for him.

## Causes for Rejoicing

The two high spots of the winter's film season were *Grapes of Wrath* and *Pinocchio*—nor could two films be more dissimilar. The former, of course, was the long and eagerly awaited film translation of the bitter Steinbeck novel, and the latter was the just as long and eagerly awaited second feature length colour cartoon by Walt Disney. At once let us report that both were causes for rejoicing—*Grapes of Wrath* turned out to be the most honest sociological study since *I'm a Fugitive from a Chain Gang*, and *Pinocchio* extended the remarkable technique of *Snow White* to breath-taking heights of fantasy.

But now that we have got the first flush of enthusiasm for these two splendid works over with, let us temper this felicity with a brief analysis of their shortcomings, for both are somewhat less than perfect.

*The Grapes of Wrath*, despite its lovely panchromatic photography, is far less passionate and bitter than the book, and, consequently, far less believable. John Ford has filmed sequences from the book literally, rarely adding a comment of his own, although the script by Nunnally Johnson has contributed to this end also. Important motivations for sequences used by Johnson and Ford have been omitted. Obviously, it was impossible to film the book page by page but at least the portions used by Johnson in his scenario could have been more rounded and whole. As it is, those moments in the book which roused the reader to smouldering anger, which is what Steinbeck intended, remain curiously unmoving in the film. The birth of *Rosasharn's* child, dead, and the shocking indictment of society that follows this tragedy, has been totally ignored in the film. The whole

book mounted up to this moment of abysmal contempt that Steinbeck had for a society which was responsible for this tragedy.

There is so much in *Grapes of Wrath* that is fine that one wishes it had been better. At least it is a vast improvement over the Hollywood version of Dreiser's *An American Tragedy*, which perverted the entire idea of the book. If *Grapes of Wrath* has not the uncompromising honesty of *Greed* (which von Stroheim filmed from Norris's *McTeague*), it is at least the most honest film we have had from the film capital in many moons of assorted screen junk. The important thing is that it should make money, so that producers will be encouraged to follow in this wake out from pettifoggery to the grappling with tasks worth while. *Grapes of Wrath* cried out for the technique of *Mother* and *The End of St. Petersburg*, but let us not ask for everything at once.

The first miracle of *Pinocchio* is the exquisite line that Disney and his staff have developed since *Snow White*. There is not the slightest jerkiness in the movements and there are some remarkable three-dimensional effects and use of the moving camera (just as in a studio with real actors) that represents a notable advance in Disney's technique. The use of colour is much more riotous than in *Snow White* and there are effects of shadow, reflection and shimmer that one never expected to see in a cartoon. Probably the most breath-taking sequence in the film is an undersea passage, when Pinocchio goes to find Gepetto who is imprisoned in the belly of Monstro, the huge whale. This drew spontaneous applause at the premiere of the film.

But to the debit side: (1) *Pinocchio's* first fault is its routine musical score which has none of the infectiousness of the bouncing score for *Snow White*; (2) *Pinocchio's* humour, like its score, is inclined to be routine, also—"gags", rather than rising from the material or from the characters themselves; (3) Jiminey Cricket, in *Pinocchio*, is no match for Dopey, in *Snow White*. The world-wide popularity of Dopey led Disney to create a character who would function in a similar rôle for *Pinocchio*, but it only proves that light-

ning doesn't strike twice in the same place. Dopey was adorable but Jiminey Cricket was even irritating at times; (4) There is no single sequence in the whole of *Pinocchio* that has the irresistible gaiety of the dwarf's party for *Snow White*. But if the next Disney cartoon comedy should by some chance combine the freshness of wit of *Snow White* and the stunning technique of *Pinocchio*, the result should be worth going to the ends of the earth to see.

The new Lubitsch film, *The Shop Around the Corner*, was a complete delight. Give Lubitsch a Budapest setting, an odd assortment of characters moving in and out of a single set à la *Grand Hotel* to the tune of a gay and somewhat ironical script and he's completely at home. He knows how to make his characters bicker, give and take, to wince, strut and play so that their entire psyches are dissected before us. Frank Morgan, as Matashek, owner of the luggage shop, Margaret Sullavan and James Stewart, as two of his employees, and the delightful Felix Bressart, as the timid clerk, are all as right as right can be and rightest of all is the quiet charm with which Lubitsch has taken a frivolous little Molnaresque story and turned it into a silken and witty ninety minutes of delectable froth.

That leaves *The Dictator* by Chaplin as the principal thing of the year left to look forward to. Chaplin is working in complete secrecy for a rumoured Thanksgiving Day release. Amkino, the American branch of the Soviet Film Trust, has shut down, although the Museum of Modern Art Film Library is currently showing its promised series of early Soviet silent classics, along with *The Passion of Joan of Arc* and *The Italian Straw Hat*, both of which are still head and shoulders above most movies in their genres that were made since. Those moments in *Mother*, *Potemkin*, *Joan of Arc* and *The Italian Straw Hat* where Pudovkin, Eisenstein, Dreyer and René Clair were "right" are still right! They will probably be right twenty years from now, too. In that lies their greatness. We have yet to see a sound film with the grandeur of the first three, or a film that will use sound the way the camera was used in *The End of St. Petersburg*.

## MORE NEWS FROM OUR FRIENDS

### Journal de Guerre

It may interest our readers in the United Kingdom to know that the English edition of the French *Journal de Guerre* is now being shown regularly at the following theatres, among others:

**London** (Monday, Tuesday, Wednesday). EROS NEWS THEATRE, Piccadilly; CAMEO NEWS THEATRE, Victoria; VICTORIA STATION NEWS THEATRE; WATERLOO STATION NEWS THEATRE; WORLD'S NEWS THEATRE, Edgware Road.

(Thursday, Friday, Saturday). CAMEO, Charing Cross Road; CLASSIC CINEMA, Tooting; CLASSIC CINEMA, Croydon; CLASSIC CINEMA, Hendon; EMBASSY CINEMA, Notting Hill Gate.

(Throughout the week). ACADEMY CINEMA, Oxford Street; STUDIO TWO, Oxford Street; CLASSIC CINEMA, Baker Street.

**Provinces** (Throughout the week). BRISTOL, News Theatre; BIRMINGHAM, News Theatre or Tatler; CHESTER, Tatler; LEEDS, News Theatre or Tatler; LIVERPOOL, Tatler; MANCHESTER, News Theatre or Tatler; NEWCASTLE, News Theatre; NOTTINGHAM, News House.

(Monday, Tuesday, Wednesday). SOUTHAMPTON, Classic.

(Thursday, Friday, Saturday). PORTSMOUTH, Classic.

**Scotland** (Throughout the week). GLASGOW, Cosmo Theatre; ABERDEEN, Topical News Theatre.

### Three Good Ones

In spite of grave fears for the French film industry at the beginning of the war, production has rallied splendidly, and key men have been released from the Army, either temporarily or permanently, to carry on making features and propaganda shorts.

Of the twenty-three feature films produced in France since the war, the following will probably be the most eagerly awaited over here:

*L'Homme Qui Cherche La Verité*, with Raimu, Jacqueline Delubac, Alerme, and Jean Mercanton. A dramatic comedy directed by Alexandre Esway.

*Untel Père et Fils*, with Louis Jouvet, Raimu, Michèle Morgan and Suzy Prim. Directed by J. Duvivier.

*Les Musiciens du Ciel*, with Michèle Morgan, René Lefèvre, Michèle Simon. Directed by Georges Lacombe.

# OURSELVES AND OUR CONTEMPORARIES

*Here is a not-too-serious article about film magazines from DARREL CATLING. Yet it points a moral, because there is a great need for intelligent film journals and a great absence of them in the world to-day. If all those members of Film Societies (and others) who so peevishly lament the lack of such magazines had only supported them when they did appear they would have little to complain about at the present time*

If I am not mistaken there is a journal called the *Boiler House Review*. Doubtless this organ, in spite of its forbidding name, enjoys a sufficient popularity to make it a paying proposition. There must be many such periodicals disseminating technical matter, serving countless industries and professions, and generally paying their way.

Yet the technical journals of Filmdom have had the most chequered careers, and all, save two sponsored papers (*SIGHT AND SOUND* and *The Cine-Technician*) have come to grief. The reason is simple: there is no money in technical film journalism.

This is not to say that men without ulterior greed have been lacking, for the contrary is true. We have had our Macpherson's, Hardy's, Grierson's, Wright's—but, presumably, short of private subsidisation, no journal of technical-aesthetic matter can keep its head above water for long.

Revenue from advertisements—every paper's life blood—is bound to be small when the size of its public is small, for the advertisement follows circulation like drifters a herring shoal. Without a large circulation the selling price of a publication must be high to help make up the deficiency—a factor which tends to defeat its own object.

The fan magazine is altogether more happily disposed because of its legion of fans, while the "trade" papers—by virtue of retailing indispensable, if frequently dry, news—grow fat and prosper. But the technical-cum-artistic purveyor of film news drops by the wayside after a few years—if it is lucky enough to live so long.

The last to fade out, after several years' brave service, was *World Film News*, leaving one with a certain feeling of emptiness at its loss. *Cinema Quarterly*—the predecessor of *World Film News*—left us by means of a dissolve into the latter paper. Others have disappeared by the quick wipe method—*Film Art* into *New Cinema* for instance, which finished with an abrupt cut after one issue.

The father of them all is undoubtedly *Close-Up*, which began its career in July 1927, running for just over six years, until December, 1933. The first seven volumes consisted of magazines of monthly periodicity, while the last three were composed of quarterlies, the format being changed at the same time.

*Experimental Cinema*, an American publication, was next, having commenced circa 1930. It was "all out" in four years,

but though enjoying a fairly long life its appearance was irregular and it only comprised five issues.

Both *Close-Up* and *Experimental Cinema* adopted a rather strict and boggling attitude to art and film in particular and life in general; there was little of the live and let live about their policy, which was as intolerant of other creeds as is Nazism.

*Close-Up* brings to mind such names as Oswald Blakestone, Robert Herring (now Editor of *Life and Letters Today*—a magazine also largely devoted to films), the late H. A. Potamkin, Bryher, Freddy Chevalley, Hugh Castle, and, of course, its Editor, Kenneth Macpherson. It claimed to be "The only Magazine Devoted to Films as an art!" (The exclamation mark is, of course, mine; and I want it back as I'm often using it). There were numerous articles in French. The abstruse writings of Eisenstein graced its pages. It was a strong-stomached magazine—but it died of malnutrition.

*SIGHT AND SOUND* is third on the list, though second if discounting the American *Experimental Cinema*. Born Spring, 1932, it is still going strong and eight years of eventful life have seen it doing a grand job of work—a job that goes on in spite of the war and the added expense of production. Its pages, open for controversial discussion, form a valuable forum of opinion on diverse matters of importance.

*Cinema Quarterly*, a sober if would-be leftish journal, first saw the light of day in the Autumn of 1932. It grew a little larger after the first year, but only ran to three volumes in all; it ultimately merged with *World Film News* a year after its dissolution in the Summer of 1935—so my earlier expression "dissolve" were better changed to "fade"! Forsyth Hardy steered it through the three years of its life till Grierson managed its offspring—*W.F.N.*

But just a moment—several other papers came into being while *C.Q.* was still running: the first of these was the super arty, lower case, *film art*. B. Vivian Braughn gave it its life blood, though at best it was always a sickly child. It was Braughn's fervent belief that no film could possibly be great unless it be Russian. b, Summer 1933—d, Spring 1937.

Next came a magazine entirely different from any other called *Scenario*, publishing material which was supposedly suitable for scripts—it was in and out during the middle of 1934.

Next please! Dare I put it in? Discreetly I offer the already mentioned *New Cinema*, a mere mayfly of a paper, which came out sometime in 1936 and lived for only one issue. Dear me, then there's another, *The Commercial Film Review*, which, in June, 1938, also had only one issue.

Recently a veritable peacock of a publication—an exotic American bird called *Cinema Arts*—came out with a devil of a splash, but couldn't make the going longer than three issues. But what a splash it made in that time! And, best of all, it printed in its pages the following pronouncement, which I give you verbatim: "Because light travels faster than sound, the sound track must be twenty frames ahead of the picture to be 'in sink'." Now we know!

Going abroad, two American magazines of high repute are *The International Photographer* and *The American Cinematographer*, the latter being the organ of the famous A.S.C. The technical abstracts in these papers are of real use to the technician, and are highly valued by more than one cameraman of my acquaintance.

Then there is a veritable welter of papers not dealing with films only but covering photography or radio. In India film literature is wedded to radio in *The Bombay Radio News*; another of its magazines, *Filmindia*, claims a circulation of 150,000 copies a month; yet another is the *Journal of the Motion Picture Society of India*. Italy is the home of *The International Review of Educational Cinematography*, and France has many to her credit. Among these are: *Science et Industries Photographiques*, *Cine Radio*, *Le Nouveau Film*, and *La Cinematographie Francaise* to mention but a few, and then not mentioning her fan papers. Of German magazines I'm deficient, but *Film und Bild* is one that I have.

The amateur field also has its journals, among which *The Cine World*, *Home Movies*—the latter American—and *The Amateur Photographer* are the best known. Recently, however, *Popular Photography*, *Minicam*, *Everyday Photography* (all three American), *Miniature Camera* and *Miniature Camera World*, have made an appearance and gained a strong following. *Popular Photography* is probably the most go-ahead and successful of the lot, and is a pioneer with its colour pages.

Our old friend *The Amateur Photographer* is a veteran of first water; I possess copies dating back to 1896, and it was no youngster even then! In photographic journalism England is no laggard among the countries of the world. *The Journal of the British Institute of Cinematography* must be mentioned, as must *The British Journal of Photography*, a monumental work.

In this section—devoted more to still photography than movie—I must list *The Camera*, *Photography*, *Photo World*, *The Kodak Magazine*, *Camera Craft*, and the official organ of the Royal Photographic Society—*The Photographic Journal*. But this section is strong and healthy only because it serves the enormous body of still photographers who encircle the globe: not one would survive were it to cater for the film student only.

Then *The Commercial Film* made an effort, by catering for a growing section of the industry, to tap a likely source of

revenue. This magazine really could have been of use in bringing together the producing company and the advertiser, but a lukewarm reception on either side decided its fate: February, 1935, to Winter, 1936. In another specialist field *The Educational Film Review* attempted an almost hopeless task by trying to boost educational films which were scarcely making money themselves. April to October, 1935, saw its span of life.

Then came *The Cine Technician*, the organ of the Association of Cine Technicians, which commenced in May, 1935, and though it can scarcely be called a mighty Wurlitzer it too (like SIGHT AND SOUND) is still going strong. In many ways this paper is one of the best that has ever strived to advance the cause of home film production, in that it does not make the mistake of trying to please the fan as well as the technical man. This was the main fault of *World Film News* which even under the alluring name of *See* (complete in a red box at the top left hand corner *a la* the American *Life*) failed to collect enough fan population though probably losing most of its technical following; April, 1936, to November, 1938.

Much of the later history and development of the movie is bound up with these luckless papers; a mere glance through their pages brings back to mind the early struggles of both the "continental" theatre movement and the film societies, to say nothing of the then embryonic efforts of the youthful pioneers of documentary and the now deceased *avante garde*. All these papers made attempts in their various ways to serve the film business, but the film business steadfastly refuses to be helped, preferring to flounder about from one state of chaos to another. More than any other business it lacks leadership—but there, I'm getting away from my subject!

Gladly we welcome the birth of *Documentary News Letter*—coming to us as a long fade from *World Film News*—and it may well be that its presentation, as a subscription-fed machine, is the correct approach to this problem of how best to keep alive the technical film periodical. And in America there is a new quarterly called *Films*—so good luck to that also.

There is no doubt that magazines have a strong fascination; I personally have spent more money on technical magazines and books than any other article the world produces—food apart perhaps! They overflow into my wardrobe (yes, I've got one) and chests of drawers, but they haven't yet reached the kitchen.

So more strength to SIGHT AND SOUND and *The Cine Technician*—may they soon have less sickly brethren to fill the rest of my house.

(We should like to round off Mr. Catling's article with a comment, emphasising the caption at the beginning. You people who are supposed to be seriously interested in the cinema have only yourselves to blame if you do not support the journals provided for you, especially in times like these. Criticism is always welcomed by editors, but if you won't spend a few pence every month or quarter, as the case may be, you can't complain if there is nothing left to criticise!)

## BEST HISTORY TO DATE

ERNEST H. LINDGREN, *Research Officer of Great Britain's National Film Library, reviews a book.*

THE RISE OF THE AMERICAN FILM by Lewis Jacobs. (Harcourt, Brace & Co., New York.) \$4.50.

Let it be said at once that this is the best history of the film which has been published in any country to date. Mr. Jacobs traces the history of the American cinema from 1896 to the present day. Throughout this history three lines of development are clearly distinguished, the development of film technique, the interaction between the cinema and social ideas and the rise of the American industry. Each of these three threads is followed through with equal care and scholarship. The result is a work which sets a new standard in film literature and marks the beginning of a new age of research in the cinema. The day of the pioneer in film history, the word spinner whose enthusiasm exceeded his knowledge of dates and facts, who was perforce compelled to rely to a large extent upon his memory of the films of yesterday and upon the errors committed by his predecessors, is over. In *The Rise of the American Film* film history at last reaches maturity.

Mr. Jacobs would no doubt be the first to admit that the credit is not entirely his. He is fortunate beyond his predecessors in having had access to the most important films in the Museum of Modern Art Film Library. It is from his re-examination of these films that the value of his analyses of film technique in particular derive. This work is a complete vindication of the value of the national film library which can collect and preserve the most important films and make them available to the student.

This is in no way to under-estimate the personal qualities which Mr. Jacobs has brought to his task: a monumental capacity for research which sent him back to original documents at every point, a balanced critical judgment and a straightforward literary style which makes the book a pleasure to read. It gains by purposely limiting itself to the American scene without at the same time assuming that American films are the only films worthy of notice. The importance of other national schools is given due recognition and their influence on the American film is carefully traced.

It is much to be hoped that an English edition of this book will appear. It should be in every library and in the personal possession of all who love the cinema.

(Continued from page 3.)

it to undertake the making of the most important and complicated type of films. The present catalogue at the disposal of the General Staff contains hundreds of titles. The majority concern the training of the troops and deal with both the technical use of equipment and the tactical direction of troops in action. The first experiments were made in 1924 in the 6th and 9th Army Corps. They were extended afterwards, on account of the good results obtained, to the whole of the troops in the Rhineland. To-day hardly an Army Corps exists in which the cinema does not at some time or another usefully play the part of adjutant-instructor.

But the work of the Service Cinématographique de l'Armée has not been less fruitful in the training of officers; indeed to the cinema-fan this is one of its most striking

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achievements. The S.C.A. has succeeded in condensing into thrilling "shorts" the different phases of the great campaigns of French military history. The story or anecdotic side has, of course, given way to the strategical interest, but it cannot be denied that some of these films, made by Commandant Calvet in collaboration with the designer Albert Mourlan, have an artistic and attractive aspect which would make them popular with the public in any cinema you might choose.

But the activity of the S.C.A. does not stop there. Great efforts were made during the war of 1914-18 to give the troops the pleasure and rest provided by good films. It was equally necessary to give the people at home a real idea of life—and death—at the front. This was the task achieved by the S.C.A. which, under the leadership of Lieutenant J. L. Croze and Lieutenant Pierre Marcel, covered all the fighting fronts from 1915 onwards with their heavy and awkward cameras.

To-day, too, amongst the operators at the front, there are men who have figured in many a big film in the days of peace. But for the Army, they are anonymous soldiers, soldiers who carry a camera instead of a machine-gun, but who are hardly less exposed to danger than their comrades in the infantry. Only a few weeks ago, a team of cameramen was caught by enemy fire. One was killed and two wounded. "And the list of cinema-men killed in this war has only begun," added in serious tones Lieutenant Marchand who, in the Offices of the S.C.A., told me about this first casualty of the Army film operators.

Lastly, to crown its achievements, the S.C.A. has just undertaken a great film, which, by the use of the work of its camera-men at the front, and by making their records into fiction without falsifying them, intends to retrace in a series of living and serious pictures exactly what was the life of those at the front during the first months of this war which has been called a "strange" war, but which is by no means "funny", even when the Communiqué announces that there is "Nothing to Report" . . . "Rien à Signaler" will indeed probably be the title of this film, and the greatest actors of the French screen—the name of Raimu has notably already been mentioned—have agreed to play in it, without payment. Yet, in spite of this great help, the cost of the film will be far from the modest sum of 20,000 francs which in the last war was the sum spent in the production of the S.C.A. film *Le feu 1914-1918*. But everything will be done—this was the assurance I was given in the offices of the S.C.A. in the Rue du Plateau—everything will be done to see that no effort is wasted, and that before the end of the first year of the war, the French Army will have a film which is worthy of it.

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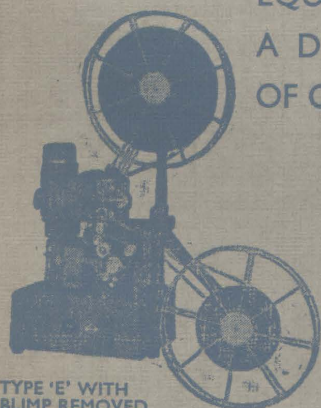
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# "KODASCOPE" EE (A.C. EDUCATIONAL MODEL)

*scores full marks for 16 mm. classroom projection*

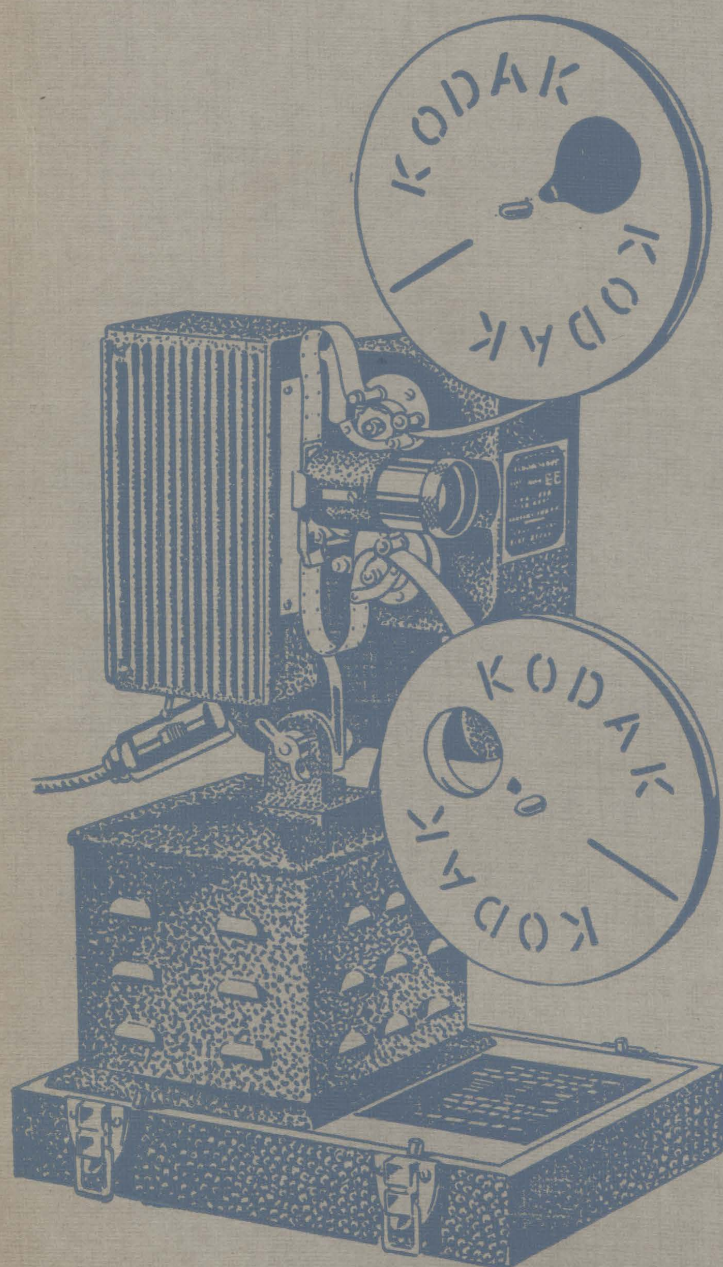
**ECONOMY** Low cost of machine due to efficient up-to-date design and elimination of redundant parts. Low running costs result of 300-watt lamp, advanced optical system, wide aperture lens (2" f1.6), which combine to give brighter screen picture than is common with lamps of higher consumption. The lamp is *not* over-run.

Lamp can be switched off during rewinding.

**SIMPLICITY** "Kodascope" is easy to thread up and handle. Controls reduced to a minimum. Torpedo spindle-ends simplify fitting of reels. Power rewind controlled by single movement. Optical framing device avoids necessity for re-adjusting projection angle after framing. Carrying case serves as firm projection stand. Built-in transformer enables "Kodascope" to be operated from any normal A.C. electricity supply. from 100-250 volts.

Price, including accessories, £30. Particulars of special discounts granted to educational authorities on request.

"Kodascopes" for D.C. circuits also available.



## The Booklet

### "Motion Pictures in Education"

This handsome 40-page illustrated brochure gives practical advice on the use of the film in the classroom, and includes details of Kodak 16 mm. cameras and projectors suitable for educational use. There is a section on producing cine films at school, by a headmaster who has made a special study of this work, and an appendix on 'still' photography in education.

A list contains 700 specially selected films of educational value which can be hired and/or bought outright. Both booklets free on request.

Write to

**KODAK LTD.**

(EDUCATIONAL DEPT. 5)

**WEALDSTONE . HARROW . MIDDLESEX**